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Demonstration of food handling techniques was as effective as the food laboratory approach in teaching home economics. Therefore, instructional television (ITV) could solve the problem of classes too large to use food laboratories. Accordingly, the home economics and television departments of a university combined to help the lecturer-demonstrator make the transition from classroom to ITV.

Closeup-camera views of techniques and products, not of the demonstrator, were used. In this way the subject matter did not become dated and films could be used repeatedly.

Factors to be eliminated were too much motion, distractions from objects being brought in and out, and too much time taken to handle objects. Such problems were solved by using a long table on which several demonstrations were displayed. The demonstrator, followed by the camera, moved from setup to setup. Other problem areas concerned planning the texture of products for photographic quality, keeping flat arrangements from losing identity, creating necessary contrasts between food and background, and saving time and money by using photographs and commercial charts. A technical-coordinator representing the home economics department was needed as a part of the technical crew.

ITV enriched the course and economically served more students with, in effect, individualized instruction. Six reference books were cited.

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A CHALLENGE TO HOME ECONOMICS TECHNIQUES

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ITV Cries for the Creative Approach

BETTY JEAN SANEHOLTZ and MARJORIE KEISER

The challenge of educational television instruction, its place in the community, and the effectiveness of its teaching have been subjects of many articles in the *Journal of Home Economics* over the last ten years. Nothing has been published, however, to help the lecturer-demonstrator make the transition from the classroom to instructional television. The purpose of this report is to explain how the home economics and television departments at Kent State University in Ohio made this transition. The authors are Miss Saneholtz, instructor and demonstrator for the televised basic foods study course at Kent, and Dr. Keiser, head of the home economics department there and technical co-ordinator for the televised course.

MODERN, EDUCATIONAL TELEVISION facilities were opened in 1961 at Kent State University. All faculty members were invited to view the studios. It was hoped that disciplines with shortages of classroom space and increasing enrollment would create a use for ITV (Instructional Television). Home economics fell into this category. Food laboratories were inadequate because enrollment had increased approximately 75 per cent in a five-year period. There was a danger of eliminating the nonmajor from a popular and useful home economics course; food demonstrations might deter this action.

If the demonstrations were recorded on television film, valuable instructor preparation time would be saved. In addition, testing had shown that students who observed food handling techniques gained as much as those who prepared products (*1*). Repeated use of film also might decrease departmental costs.

Funds were requested and granted for the televising of ten 30-minute food lectures. Among costs covered were food, film and film processing, and some personnel. Several students helped as a part of a TV production laboratory. Most of the responsibilities were assigned, however, as a part of faculty load.

The home economist is particularly fortunate in that much emphasis is given to presentation techniques in the undergraduate program. Demonstration experience also is gained in teaching, business, or Extension Service. In many of these jobs there are opportunities to appear on television. The production of TV programs opens up a whole new vista in the use of graphic art and valuable forms of visual communication. The ability to make a good TV appearance is due to the home economist's knowledge of subject matter and skills. The technology of television makes possible a variety of unique contributions, such as the magnification of minute items, racking in and out to products, etc.

PRESENTATION APPROACHES

Should the approach to instructional television be the same as that of commercial television for demonstrators? In the case in point the projection of an advertising image to sell a product was important. The need was to make this presentation fit into the basic course in food study. While it was possible to read of the experience of others in commercial television and to observe programs and contact those intimately involved, instructional television offered its own special challenge. The authors found no reference in home economics educational television to a creative approach that followed the philosophy of Ellen H. Richards, who said, ". . . none of us claim that we have found the right new way, but we are sure that every honest attempt to cut a path will help. . . ." (*2*)

To aid others who are entering this exciting educational field, the authors have set down here their "honest attempt" to solve problems encountered while airing the program.

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SUBJECT OR SUBJECT MATTER

Normally the lecturer-demonstrator is viewed as the talent in a television presentation. The camera focuses on the demonstrator and her action. The pilot show raised the question of whether it was necessary to picture anything but the demonstrator's hands as she manipulated products.

At this time it was learned that Charles A. Seipmann had suggested that only when the instructor is taken out of the picture and the subject matter becomes the talent will television become an effective and creative tool in the classroom (3). This is substantiated further by the Purdue University Research Foundation. Filmed demonstrations of physics experiments done in this manner have proved to be an invaluable aid to Purdue's beginning physics course. (4)

The home economics food series was filmed using close-up-camera views of techniques and products—not persons. The decision was made that this is the only truly creative approach to food demonstrations on ITV. An initial advantage gained is that, as long as the subject matter stays the same, the films will never go out of date. Many good visual aids have poor student acceptance because the clothes and hair styles of the instructors date the pictures and students assume, incorrectly, that the material is also dated.

In the beginning, demonstration techniques seemed to be the least of worries. The television instructor had had previous food demonstration experience in business and in the classroom. Allgood's book *Demonstration Techniques* also was available (5). But through experience it was learned that the volumes of information that had to be covered in each show would present problems.

The pilot show revealed many demonstration shortcomings to both the home economics department and to the television production personnel. The use of a regular platform type demonstration table and platform demonstration techniques proved unacceptable for ITV. Tray set-ups brought in and out during the demonstration were distracting; there was too much motion. Too much time was required also for the demonstrator to take dishes from the trays and then replace them after use. The television department devised the perfect solution, a demonstration table nine feet long. This had three areas 36 inches wide in which to display different set-ups. The demonstrator moved from one to another set-up while student assistants cleared away the used utensils and set in place clean utensils for the next demonstration.

Exact placement of equipment was necessary for each demonstration. Tray cards listed equipment and also carried a diagram of the exact placement of each utensil. With practice and the diagram, the demonstrator did not have to make unnecessary or awkward motions.

Finished food products gave little trouble. Even gelatin products were no problem when they had been allowed to congeal at room temperature instead of being refrigerated. Nothing photographed as well as standard food products. Browning of products made little difference. Texture of products was more important than any other attribute in the over-all photographic quality. Flat arrangements lost their identity entirely when filmed. On the television screen curly endive made a better liner for salads than did head lettuce. Food looked better when fairly large pieces were placed on plates.

Color also affects photographic quality. Light green vegetables appeared clearer than dark green. Great contrasts were needed between food and its background. Dark chocolate cakes looked black and unappetizing. Meringues needed to have peaks brought up and browned lightly to show texture.

Interest is sustained if displays are not always featured on serving dishes or trays. An effective display was one of various types of pastas arranged on the gray cardboard used for television signs. With this, the background seemed to fade out completely and the shapes of the various pastas stood out distinctly.

A turntable devised by the ITV director was most effective in presenting the mass display at the end of the program. A tilted table used at first proved unacceptable because space was limited and because it was difficult to confine liquids when containers were at an angle. The turntable permitted camera shots of individual products without any interfering background. The products were placed on the table at the back and moved into camera range by revolving the table. There was no space limitation because the dishes were easily removed from the table out of camera range.

EFFECTIVE VISUALS

Home economists in business were very generous in sending an inexhaustible supply of eight-by-ten-inch photographs; these proved invaluable as part of the visuals used. Many times the pictures served to back up the information.

Normally pictures of the instructor as she lectures are used as transitional material. Pertinent food photographs were used to bridge scenes for

these films. For example, a series of photographs was used when the nutritional value and family acceptance of salads was discussed before the actual preparation of a salad. While "live" salads could have been displayed, the sharp, clear photographs made it unnecessary to take the time and spend the money to prepare a display of salads.

Visualization of some points in the script presented difficult problems, which a student artist and a little imagination helped to solve. The historical approach was used as an introduction to the cereal program. For this the artist devised a series of cartoons picturing primitive man learning to eat cooked cereals.

Commercial charts such as those supplied from the National Livestock and Meat Board and the United States Department of Agriculture also were effective. Well-done charts from such sources are much better than anything that can be devised by local artists. They save time, energy, and money as well.

TECHNICAL CO-ORDINATION

In food demonstrations failure is always a possibility. Switches may fail to function, voltage may prove insufficient, or time inadequate for food products to be thoroughly mixed. In a pilot film a recipe for cream puffs failed to thicken sufficiently. The director was unfamiliar with the product and did not realize it would have been better to move away from the product rather than continue the close-up planned during the conference period. Other mistakes were made by camera crews who did not always properly identify finished products. All such errors pointed to the need for a co-ordinator as part of the technical crew.

With a subject-oriented person in the direction booth, it was possible to assure the lecturer-demonstrator that correct pictures were being taken. Products could be properly identified, failures discreetly covered, and techniques that are especially important for the student pointed out and highlighted. There were times when highlighting the product or technique called for different directions for camera movements than those envisioned by the television-oriented director. In these cases the technical co-ordinator representing home economics made the decision as to the final procedure.

SUMMARY

The statement of Ellen H. Richards that "Light cannot come at once in so great a revolution, but it will come sooner for the efforts made" (*6*) clearly expresses the authors' sentiments about the future of the ITV series. Home economics has not yet used this wonderful medium to its fullest potential nor recognized its unlimited possibilities. Its use should be more than projecting the classroom teacher to the television screen. By using what might be considered a new and unique—a creative—approach to ITV, the authors hope to achieve enrichment of the course.

Student benefits of this approach should include equating foods background for all students, increasing the numbers of students served, and more and individualized instruction.

Departmental benefits should include greater student-faculty ratio, decreased food costs, and reduced laboratory preparation time.

This project points up the importance of the creative skills of the home economists as well as the fact that one must do more than "show" a product to hold audience attention. This new teaching medium, ITV, has unlimited possibilities and potentialities; it cries for the creative approach.

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Older Americans' Month

The first national celebration of May as a special month honoring older Americans occurred in 1963 following a Presidential proclamation. Observe Senior Citizens' Month through information channels and special activities.